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DUO.

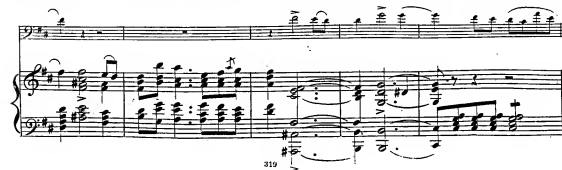
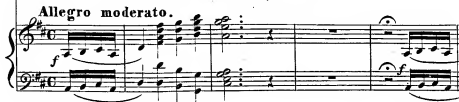
Allegro moderato.

VIOLONCELLO.



Allegro moderato.

PIANO.



This page of musical notation consists of seven systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamics marked include *cresc.* (crescendo), *f* (forte), *p* (piano), *dol. p.* (dolce piano), and *legato.* (legato). Performance instructions include *Ped.* (pedal) and *\*.* (star). The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The piece features a variety of textures, including dense chordal passages and more melodic lines.

8va. *loco.*

*dim.* *molto più riten.*

*a tempo.* *1ma.* *2da.* *dol.*

*p* *pp* \*

*cresc.* *cresc.*

*f*

*p*

This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and ornaments.

- System 1:** Features a wavy line above the treble staff labeled *gva*. The bass staff has a *Ped.* marking. An asterisk (\*) is placed above the final measure.
- System 2:** Includes a wavy line above the treble staff labeled *loco.*. The bass staff has a *Ped.* marking. An asterisk (\*) is placed above the final measure.
- System 3:** Includes a *dim.* marking above the treble staff, followed by *p* and *dol.* in the bass staff. A *Ped.* marking is present below the bass staff. An asterisk (\*) is placed above the final measure.
- System 4:** Includes a *Ped.* marking below the bass staff. The treble staff has a *pp dol.* marking. An asterisk (\*) is placed above the final measure.
- System 5:** Includes a wavy line above the treble staff labeled *gva* and *loco.*. A *cresc.* marking is present below the bass staff.

The musical score consists of six systems of staves. The first system includes a bass staff and a grand staff (treble and bass). The second system continues the grand staff. The third system includes a bass staff and a grand staff. The fourth system includes a bass staff and a grand staff. The fifth system includes a bass staff and a grand staff. The sixth system includes a bass staff and a grand staff.

Dynamics and performance instructions include: *creac.*, *f*, *legato.*, *con anima.*, *dim.*, *Dim. Ped.*, *p dol.*, *Ped.*, *8va*, and *f*.

The page number 319 is located at the bottom center.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system includes the following markings: *p*, *loco.*, *cresc.*, *p*, *- cresc. -*, and *f*.

The second system includes: *ff*, *ff Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *gva*, and *Ped.*.

The third system includes: *loco.*, *dol.*, *Ped.*, and *\* Ped.*.

The fourth system includes: *f*, *dol.*, and *dol.*.

The fifth system includes: *dol.*.



This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and articulations are indicated throughout the piece.

**System 1:** The first system shows a melodic line in the bass staff and a complex chordal texture in the grand staff. The key signature is F# and C#.

**System 2:** The second system features a melodic line in the bass staff and a complex chordal texture in the grand staff. The key signature is F# and C#. Dynamics include  *cresc.* and  *cresc.*.

**System 3:** The third system features a melodic line in the bass staff and a complex chordal texture in the grand staff. The key signature is F# and C#. Dynamics include  *p* and  *dol. p*.

**System 4:** The fourth system features a melodic line in the bass staff and a complex chordal texture in the grand staff. The key signature is F# and C#. Dynamics include  *dol.*.

**System 5:** The fifth system features a melodic line in the bass staff and a complex chordal texture in the grand staff. The key signature is F# and C#. Dynamics include  *Ped.*.

**Page Number:** 319

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#). The notation includes various musical markings and techniques:

- System 1:** Features a melody in the right hand and a supporting bass line in the left hand. The word *legato.* is written above the right hand. Pedal points are indicated with *Ped.* and asterisks (\*).
- System 2:** The right hand continues with a melodic line, while the left hand features a more active, rhythmic pattern. The word *cresc.* (crescendo) is written below the left hand, and a forte (*f*) dynamic is marked at the end of the system.
- System 3:** The right hand plays a series of rapid sixteenth-note passages, while the left hand provides a steady bass accompaniment.
- System 4:** The right hand continues with rapid sixteenth-note figures, and the left hand features a more complex, chordal texture. A forte (*f*) dynamic is marked.
- System 5:** The final system shows a continuation of the rapid sixteenth-note passages in the right hand, with a final chordal resolution in the left hand.

*p più.*

*p*

*arco cresc.*

*gva.*

*loco.*

*Ped.* \*

*cresc.*

*f*

*tr*

*tr*

*pesante e poco riten.*

*gva.*

*loco.*

*Ped.* \*

*pesante e poco riten.*

Andante espressivo.

con dolore. Ped. \*

**Andante espressivo.**

Ped. con dolore \*

con sentimento. dim. p

cresc. f Ped. Ped. dim.

con sentimento. p

arco. cresc. f

p pis. f arco. pp dol. Ped. \*

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The piece includes a variety of textures, from single-note lines to dense chordal passages. Pedal markings (Ped.) and asterisks (\*) are used throughout. The tempo changes from a standard pace to "Molto riten." (Very Ritardando) in the final system.

Dynamics and markings include: *legato.*, *cresc.*, *dim.*, *p*, *f*, *Molto riten.*, and *Ped.*.

The musical score consists of eight systems of staves. The notation includes various dynamics and markings:
 

- System 1:** Treble clef, *pp* (pianissimo).
- System 2:** Treble and Bass clefs, *a Tempo.*, *pp*, *ff* (fortissimo), and *Ped.* (pedal) markings with asterisks.
- System 3:** Treble and Bass clefs, *dolcissimo.* (dolcissimo), *pp*, and *cresc.* (crescendo).
- System 4:** Treble and Bass clefs, *dol.* (dolce), *mf* (mezzo-forte), *sf = pp* (sforzando = pianissimo), and *f* (forte).
- System 5:** Treble and Bass clefs, *f*, *sf*, *pp*, *Ped.* with an asterisk, and *cresc.*.
- System 6:** Treble and Bass clefs, *dol.*, *f*, *pp*, and *cresc.*.
- System 7:** Treble and Bass clefs, *f*, *sf*, *p* (piano), and *pp*.
- System 8:** Treble and Bass clefs, *f*, *sf*, *pp*, and *Ped.* with an asterisk.

## FINALE.

Allegro con moto,

Allegro con moto

The musical score is written for piano and organ. It begins with a piano introduction marked *p*. The organ part features a series of chords and a melodic line with a *dol.* (dolce) marking. The piano part has a melodic line with a *dol.* marking. The score includes various dynamics such as *p*, *f*, *cresc.*, and *p dol.*. Pedal markings include *Ped.* and *\* Ped.*. The score is divided into systems, with the final system ending at measure 319.

This page of musical notation is for a piano and violin duo. It consists of six systems of staves. The piano part is written in the left hand (bass clef) and the violin part in the right hand (treble clef). The key signature has one sharp (F#).

The notation includes various dynamics and performance instructions:

- System 1:** Starts with a forte (*f*) dynamic in both hands.
- System 2:** The piano part has a *pis. p* (pianissimo) marking. The violin part has an *arco scherzando.* instruction.
- System 3:** The piano part has a *p scherzando.* marking and a *Ped.* (pedal) instruction. The violin part has a *f* marking and a *Ped.* instruction.
- System 4:** The piano part has a *pis.* marking. The violin part has a *f* marking and a *Ped.* instruction.
- System 5:** The piano part has a *arco.* (arco) marking and a *cresc.* (crescendo) marking. The violin part has a *cresc.* marking and a *espress.* (espressivo) marking.
- System 6:** The piano part has a *pp* (pianissimo) marking. The violin part has a *mf* (mezzo-forte) marking.

The notation also includes various musical symbols such as notes, rests, and accidentals.



This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is in a key with one sharp (F#) and a 2/4 time signature.

- System 1:** Features a melodic line in the bass clef and a more active line in the treble clef. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo).
- System 2:** Continues the melodic development. Dynamic markings include *cresc.* (crescendo), *f* (forte), and *cresc.* again.
- System 3:** Shows a more complex texture with rapid sixteenth-note passages in the treble. A *Ped.* (pedal) marking is present.
- System 4:** Features a melodic line in the treble and a more active line in the bass. Dynamic markings include *dim.* (diminuendo).
- System 5:** Continues the melodic development. Dynamic markings include *dim.* and *p* (piano).
- System 6:** The final system, concluding with a double bar line and a repeat sign. Dynamic markings include *pp* (pianissimo).

This page of musical notation consists of a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The notation includes various dynamics and articulations:

- First system:** Starts with a *dol.* (dolce) marking, followed by a *cresc.* (crescendo) marking.
- Second system:** Ends with a *dim.* (diminuendo) marking.
- Third system:** Starts with a *p dol* (piano dolce) marking, followed by a *cresc.* marking.
- Fourth system:** Features a series of *Ped.* (pedal) markings with asterisks, followed by a *cresc.* marking.
- Fifth system:** Includes *f* (forte) and *p* (piano) markings, and an *espressivo* marking.
- Sixth system:** Includes *f* and *p* markings, and a *Ped.* marking.
- Seventh system:** Includes *f* and *p* markings, and a *Ped.* marking.

The notation is written in a style typical of early 20th-century piano music, with a focus on melodic development and dynamic contrast.

*dol.* *craso.*

*ff* *ff Led.* *svaunuloco.* *pp*

*dol. p* *pis.*

*arco.*

*pis.* *arco pp* *pp* *legato.*

*cresc.*

*Ped.*

*cresc.*

*cresc.*

*Ped.*

*ff*

*ff*

*Bva*

*Ped.* \*

*fp*

*fp*

*dol.*

*Ped.* \*

*dol.*

*dol.*

*dol.*

*Ped.* \*

The musical score is written for piano and includes the following elements:

- Staff 1 (Bass):** Dynamics include *p*, *dol.*, and *creac.*
- Staff 2 (Treble):** Includes *Ped.* markings with asterisks and *creac.*
- Staff 3 (Bass):** Dynamics include *f*.
- Staff 4 (Treble):** Dynamics include *f*.
- Staff 5 (Bass):** Dynamics include *p piz.* and *arco, scherzando.*
- Staff 6 (Treble):** Includes *Ped.* markings with asterisks and *p scherzando.*
- Staff 7 (Bass):** Dynamics include *piz.* and *f Ped.*
- Staff 8 (Treble):** Includes *Ped.* markings with asterisks.
- Staff 9 (Bass):** Dynamics include *creac.* and *arco.*
- Staff 10 (Treble):** Dynamics include *creac.* and *espressivo.*
- Staff 11 (Bass):** Dynamics include *f* and *Ped.*

The musical score consists of five systems of staves. The first system includes a bass staff and a grand staff (treble and bass). Dynamics include *pp*, *mf*, *gva*, *loco.*, *pp*, and *mf*. Performance instructions include *Ped.* and *\*pp*. The second system features a grand staff with dynamics *sf* and *sf*. The third system includes a bass staff and a grand staff with dynamics *cresc.*, *cresc.*, and *f*. The fourth system features a grand staff with dynamics *gva*, *loco.*, and *Ped.*. The fifth system includes a bass staff and a grand staff with dynamics *gva*, *loco.*, and *3*.

Musical score for a string quartet, featuring six systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

Dynamics and performance instructions visible in the score:

- dim.* (diminuendo)
- mol.* (molto)
- al piacere.* (at pleasure)
- ff* (fortissimo)
- colla parte.* (with the part)
- a tempo.* (at tempo)
- dim.* (diminuendo)
- 8va* (octave)
- Ped.* (Pedal)
- p a tempo.* (piano at tempo)
- loco.* (loco)
- pp pis.* (pianissimo pizzicato)
- ff arco.* (fortissimo arco)
- pp Ped.* (pianissimo Pedal)
- Ped.* (Pedal)
- ff* (fortissimo)
- Fine.* (End)

# Neuester Verlag

der

T. Trautwein'schen Buch- und Musikalien-Handlung (J. Guttentag) in Berlin,

Leipziger Strasse No. 73.

## Instrumental-Musik.

### Für Orchester.

	Rtblr.	Sgr.
<b>Flügel, Gustav</b> , Concert-Ouverture op. 26. Partitur . . . . .	1	15
<b>Gährig, W.</b> , Glock Glock Glock-Walzer, in Orchesterstimmen . . . . .	1	20
— — — — — Wiedersant, Galopp . . . . .	1	35
— — — — — Barncorn-Quadrille, Partitur . . . . .	1	5
<b>Jähns, F. W.</b> , die Königskugel, Gedichte von Jähns für ein- und zweistimmige Chorgesang, mit Begleitung der Industrie- und Cavalier-Musik (getrennt oder vereint), eingerichtet von W. Wiegandt, Partitur . . . . .	—	12½
— — — — — Jede einzelne Singstimme . . . . .	—	1
(Die Partitura zu 100 Exemplaren und darüber ½ Sgr.)		
<b>Taubert, W.</b> , Sinfonie, (F-dur) op. 69. Partitur . . . . .	4	—
— — — — — Orchesterstimmen . . . . .	7	15
<b>Weber, Carl Maria v.</b> , Originalwalzer in Orchesterstimmen . . . . .	—	25
<b>Wiegandt, W.</b> , Amos-March No. 135 f. Militär-Musik Part. . . . .	—	22½
<b>Wittmann, H.</b> , Wanderlied. Walzer in Orchesterstimmen . . . . .	1	20
— — — — — Flora-Galopp, in Orchesterstimmen . . . . .	1	5

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<b>Rietz, Julius</b> , op. 1. pour 2 Violons, Viola et Violoncelle . . . . .	2	20
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<b>Franck, Ed.</b> , op. 13. Concert für Pianoforte und Orchester . . . . .	8	—
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### Sinfonien für Pianoforte à 4ms.

<b>Haydn, J.</b> , Sinfonien, arr. von C. Klage, à 4 Thlr. 5 Sgr. . . . .		
1) D-dur. 2) E-dur. 3) B-dur. 4) C-dur (Sinf. militärr.) 5) E-dur. 6) D-dur. 7) G-dur (mit dem Paukenschlag) 8) D-dur. 9) C-dur. 10) B-dur. 11) D-dur. 12) G-moll. 13) C-moll. 14) C-dur (Festz.) 21) D-dur. 22) G-dur. (wird fortgesetzt.) . . . . .		

<b>Mozart, W. A.</b> , Sinfonien, arr. von C. Klage. . . . .	1	10
1) G-moll . . . . .	1	7½
2) B-dur . . . . .	1	20
3) C-dur (mit der Fuge) . . . . .	1	5
4) D-dur . . . . .	1	5

<b>Taubert, W.</b> , Sinfonien, (F-dur) op. 69. Klav. Auszug, à 4 ms. . . . .	3	—
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### Ouverturen für Pianoforte à 4ms.

<b>Beethoven, L. v.</b> , Ouverture aus der Oper: Fidelio, arr. von C. Klage . . . . .	—	17½
<b>Beilini, V.</b> , Ouverture aus der Oper: Il Pirata, arr. v. C. Klage . . . . .	—	17½
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<b>Herold, J.</b> , Ouverture aus der Oper: Zampa oder die Marmorbrust, arr. v. C. Klage . . . . .	—	15
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— — — — — op. 8. Mädchenlied . . . . .	1	5
<b>Himmel, J. H.</b> , Sonate, op. 16, No. 1) C-dur arr. v. C. Klage . . . . .	1	5

### Pianoforte à 2ms.

<b>Auber, D. F. E.</b> , Favorite-Walzer aus der Oper: der Gott und die Bayadere . . . . .	2	5
<b>Auber, D. F. E.</b> , Balletmusik aus der Oper: die Stämme von Perot für das Pianof. arr. von C. Klage . . . . .	—	7½
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No. 2. Bolero . . . . .	—	10
No. 3. Tarantelle . . . . .	—	5
Collection of English, Irish and Scotch national airs of W. Fuchs . . . . .	1	—
<b>Cramer, J. B.</b> , Chansons, Nouvelle Edition, Livr. I. II. . . . .	—	5
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<b>Ehler, H.</b> , Sonate, op. 1. . . . .	1	—
— — — — — op. 15. Rhapsodie f. Pianoforte . . . . .	—	27½
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<b>Fontaine, M. de</b> , Valse et deux Mazurkas . . . . .	—	20
<b>Franck, Ed.</b> , op. 10. 3 Sündenchen . . . . .	—	20
— — — — — op. 13. Concerti für Pianoforte allein . . . . .	2	2½
— — — — — op. 17. Drei Impromptus . . . . .	—	17½
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<b>Goldschmidt, Sig.</b> , op. 11. Sätze de bal, Rondo brillant . . . . .	—	20
<b>Hense, Fanny</b> , 2 Bagatellen . . . . .	—	7½
<b>Herold, J.</b> , Ouverture und Balletmusik aus dem Ballet: Thérèse oder die Nachtwandlerin, für das Pianoforte gesetzt v. C. Klage . . . . .	1	—

### Hieraus einzeln:

Ouverture . . . . .	—	7½
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No. 2. Tanz der Landplèbe . . . . .	—	5
No. 3. Pas de la troupe . . . . .	—	7½
No. 4. Pastourelle und Tanz der Nachtwandlerin . . . . .	—	7½
No. 5. Pastourelle und Schlußstück . . . . .	—	5
<b>Herzberg, W.</b> , 6 Charakterstücke in Liedform, op. 4. . . . .	—	25
<b>Hicksen, T.</b> , Forget me not! Liebesliedswalzer der reicheitlichen Damen . . . . .	—	5
<b>Kiel, Fr.</b> , Bilder aus der Jugendzeit: gedulde, non Vortage geeignete Compositionen, op. 1. No. 1. Die Wasserlilie . . . . .	—	10
<b>Kulink, Theodore</b> , op. 20. Portfeuille de Musique. Nouveaux de Solos p. le Piano . . . . .	3	—

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1) La Coquette. Pièce caractéristique . . . . .	—	15
2) à Minuit. Nocturne . . . . .	—	15
3) Gavotte . . . . .	—	12½
4) à Naples. Suite de quatre pièces italiennes. a) Barcarolle. — b) Sérénade. — c) Devant l'église . . . . .	—	1
d) Tarantelle . . . . .	—	5
— — — — — Tarantelle einzeln . . . . .	—	20
5) Trois Chansonnets . . . . .	—	20
— — — — — op. 22. La Gazelle. Pièce caract. . . . .	—	20
— — — — — op. 28. Les Danseuses. Les quatre pièces de caprice . . . . .	—	1
— — — — — op. 29. Noct. et Stud. Deux Nocturnes . . . . .	—	1
No. 1. Nocturne sur un air sautois . . . . .	—	12½
No. 2. Nocturne sur des motifs de l'ode-symphonie „le desert“ . . . . .	—	15
— — — — — op. 30. Rayons et Ombres. Six pièces caractéristiques. Chh. 1. cont. Sérénade. — Marche de nuit. — La cloche au soir . . . . .	—	27½
Chh. 2. cont. Adieux à la mère. — Réverie. — Chant du soir . . . . .	—	25
— — — — — op. 51. Deuxième Portfeuille de Musique. Morceaux de Salon p. le Piano . . . . .	2	25

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4) Scherzo . . . . .	—	17½
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— — — — — 2. Bolero . . . . .	—	15
— — — — — 3. Le Godailler . . . . .	—	12½
— — — — — 4. Nocturne . . . . .	—	12½
— — — — — 5. La Gracieuse . . . . .	—	17½
— — — — — 6. Impromptu . . . . .	—	15
<b>Müser, Carl</b> , Kindlicher Praxen . . . . .	—	15
<b>Schäffler, Aug.</b> , Roccoco calésien, op. 31, No. 1. . . . .	—	15
— — — — — La Romanesque, op. 31, No. 2. . . . .	—	15
<b>Sponholz, A. H.</b> , 4 Pièces caractéristiques: Les Amants, les Extremes, les Flots, la Grèce, op. 16. . . . .	—	22½
<b>Taubert, W.</b> , op. 57. Ouverture f. Media . . . . .	—	27½
— — — — — op. 60. Sérénade. Pianoforte-Solo . . . . .	—	20
— — — — — op. 63. Polonaise . . . . .	—	20
— — — — — op. 71. Procession. Solo pour le Piano . . . . .	—	20
— — — — — op. 75. 6 Canzonettes . . . . .	—	1
— — — — — op. 83. Mélancolie p. Flûte . . . . .	—	20
<b>Wichmann, H.</b> , op. 1. Sérénade . . . . .	—	15
— — — — — op. 2. Nocturne. Etude et Mazurka . . . . .	—	12½
— — — — — op. 8. Vier Mazurkas . . . . .	—	12½